PELPUP NEWS

WINTER EDITION 1975 Number 30

Produced by PELPOP

Pelham Puppets

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December, 1975.

Dear Pelpups,

Here we are again coming very close to Christmas, after a long and difficult year battling against rising prices and "Wombling" like mad! So may I wish you all a Happy Christmas and to those who receive the magazine too late for that occasion – a very happy and prosperous New Year, with Peace and Plenty (of puppets, of course) throughout 1976.

I would like to quote a passage from Penny Francis' Puppet Centre letter:—

"The climate is improving slowly but surely for the puppet theatre. About fifteen companies have been seen in and around London in the last three months and many more in the regions: two foreign companies have appeared, all too briefly, and more are expected: Indian, Japanese, East European, French. The British performances (*almost* all) show increasingly high standards of craft and the theatre arts. Many of the puppet companies are in demand for festivals all over the world and visitors from abroad testify to the lively reputation of the British puppet scene which they have come to explore."

I confirm the same trend in our sales and general interest in the Club. It is not really for me to say this, but I think it would be fair comment to say that to a great extent a large part of this interest starts in this Club. With a million puppets produced every two years providing children with the tools of puppetry, it is logical to suppose that many past Pelpups are amongst the present puppeteers of this and other countries, and present Pelpups will be influencing future puppetry.

It is, therefore, important that those who want to take up puppetry seriously realise they are entering a very big field with very high standards to reach, and none of you must be satisfied with anything but the best. No one ever achieves perfection – but strive for it and seek always to improve your performance.

A word to the beginners – puppetry is not just working a puppet, although it is an essential part of it – it is a collective activity, a group endeavour, a

team success we hope – this is why it is such a good idea to form your own local club or try, if you have not yet got one, to get your school to take up this worthy interest. It involves writing plays, making stages and props, painting scenery and making your own lighting and sound effects, recording and composing music – not to mention all the weird and wonderful puppets you can make, I hope, as extras to ours.

Now the Prizes (1 puppet – see exceptions before choosing) for Playwriting Competition – Ray Williams for "Red Riding Hood to the Rescue"; Stephen Fursey for "Unhappy Dragon"; Mandy Jayner for "The Christmas Spirit". Photographic Competition – Christine Matuszewski, France; no name; Dan Furness and C. Hodgkiss. Cartoon Competition – Lorraine Brunning, Mark Sperring, Caroline Fellows, Lucy Lloyd. The "Like Pelpop" Competition was very popular, over 400 postcards were received and nearly all were correct – of course No. 7 and No. 19 are alike. The two lucky draws were Richard Ainley of Huddersfield and Annika Janmalm of Sweden.

As "The Walk Around Our Puppet Factory" seemed to be so popular I have asked Frank Lawton to write an extra account covering four departments not already mentioned. Many people have asked when we shall be allowing visits again – I regret to say not in 1976 – after that who knows?

"Perhaps you are a Poet and don't know it?" Well there is a new competition in this magazine for those who think they can write poems. I thought the two characters in it might amuse you and you could make them with the aid of a big fat pencil, a tennis ball and a ping-pong ball, plus some thick cord and old school rubbers for feet.

It is sometimes very difficult to alter addresses once the envelopes have been written and this is done some while before the magazine comes out. So if you have moved and you have not received your magazine and your friends have, before writing to me please write to your old address to see if it has been sent there.

I hope some one tells you about this.

I am sure you will join with me in wishing Harry Williams a long and happy retirement. You will find a letter from him in this magazine. It does not look though that he will ever let go of the puppet strings.

Good luck, Puppet love,

PELPOP.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

25p

for 1 year's subscription

Date .....

NAME .....

ADDRESS .....

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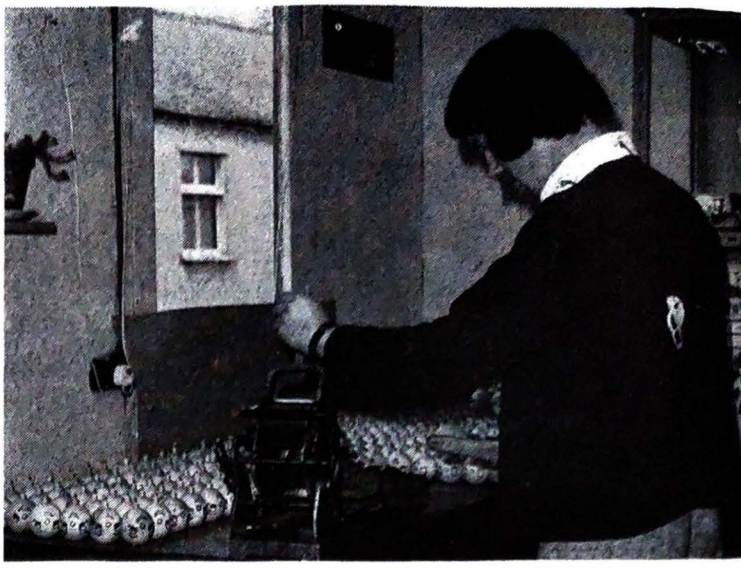
.....

A walk around the factory



PELPOP has asked me to tell you about some departments of the factory which were not included in the recent series "a walk around the factory".

Some of you may have wondered how the faces are put on the Woodenhead series of puppets. The picture shows Henry using the hand-printing machine doing this job. The machine consists of an arrangement of inked rollers which run over a flat metal plate with patterns (in this case the face) raised on it. When the roller passes over the plate it leaves a thin film of ink on the raised parts. This is then stamped on to a rubber pad, over which the head is rolled, transferring the face to its surface. Of course this method is only used for Woodenheads which are our cheapest puppets. All the rest as you know are hand painted.

You can see the completed heads in the background, and Henry's left hand holds the handle which moves the rollers, and on his right, the next head to be inked. Later the heads are given a coat of clear varnish in the dipping room.

Owners of Wombles and Vent Puppets may be interested in the method of putting the "stuffing" into heads and legs. This is done with compressed air.

In the picture, the box-like structure contains the material, which is drawn into the drum below by suction caused by the compressed air, coming in through the pipe which you can see going into the funnel-shaped part. The nozzle of the air-pipe

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For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada: —

1 year $1

Please pay by International Money Order or Cash if more convenient.

points towards the operator. Jenny is holding the womble head with the open top over the pipe. When she presses the foot pedal which controls the compressed air, the material is blown into the head, (or leg in the case of vent puppets). The head is then passed to Sue who ties off the top, to prevent the stuffing from escaping. Although the whole process is well ventilated they wear masks as an extra precaution against dust.

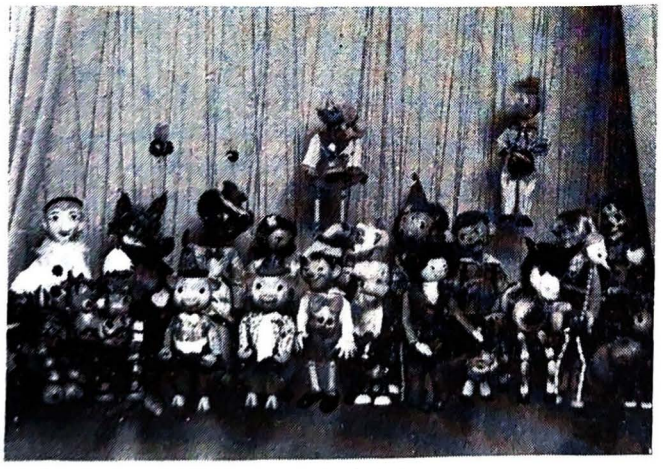
Some of these small animated displays have already appeared in the shops, and it is likely that quite a lot more will be seen shortly. In the picture, Andrew is making some final adjustments to Pinocchio. The puppets are strung up to wooden bars at the top of the unit, and these bars are moved by specially shaped "wheels" or cams, which are turned by an electric motor. As with all our animation, the really difficult thing is to make the puppets look as though they are really doing something, rather than just jigging about.

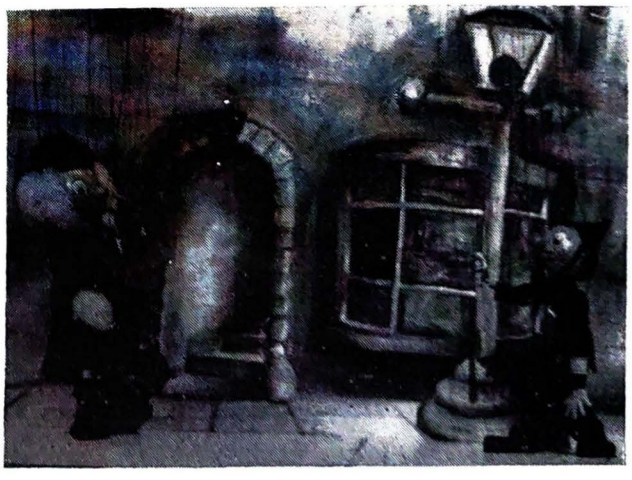
I am sure you would agree that manufacturing all these puppets – many hundred thousand every year – would be a waste of time if there was no means of getting them to the shops. So here are four of our packers – Maria, Margaret, Pam and Sue, from left to right.

The orders come into the packing room after being processed in the office. Behind the packing-room is a stock-room where the puppets are stored according to character, and it is easy to take the order-sheet to the stock-room, collect the appropriate puppets, and take them through to the packing table (on the right of the picture). The order is then packed, checked, and sent off, and the original sheet goes back to the Office where the invoice is completed.

From about March onwards Pam & Margaret deal entirely with export orders, and the other packers keep the home orders going. We have a very large export business – a single order may consist of 150-200 crates each containing 48 puppets, or even more. So please forgive us if the particular puppet you want is not available – it may have gone to Texas, Tahiti or Timbuctoo as an export!

PHOTOGRAPHIC COMPETITION





CHRISTINE MATUSZEWSKI

CLEVER WILLIE - or is it . . . . .

Willie that's Clever?

I think it is the operator who is clever – or should be – so here is how to be clever.

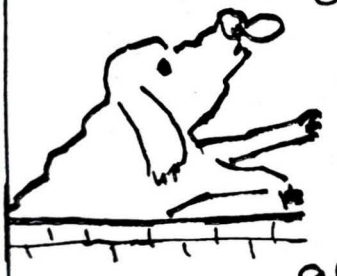
Clever Willie has a ball and rod that he can "balance" on his foot, hand or nose. Three strings (attached to three separate eyes in the control) pass through his pole and go one to his right foot, one to his left hand and the third to his nose – whichever string is pulled the pole goes to the point to which it is fixed. So pull each string in turn "balancing" the pole first on his foot, then hand and finally on his nose... now, while it is on his nose, clamp the string with the thumb of the hand which holds the control, as in diagram. You can use your free hand to operate leg strings so he can be made to walk or dance. All this is easy, the difficult part is to make it look as though he kicks the pole in the air and it lands on his nose or hand, or throws it in the air to catch it on his nose or foot (i.e. you have to make it look as if he is the one that is being clever – he must live up to his name). So, here is the routine – the pole is "balanced" on his foot, raised a little by lifting front of control. Take the nose string in the manner shown in the small diagram as string no. 1 (taking up the slack first). Then take string to foot as shown by string no. 2. Give this string several tugs up and down as though he is saying 1, 2, 3, then pull up with a jerk. Let go and continue to pull up still holding on to nose string (no. 1). This in effect has made it look as if Clever Willie has kicked up his leg and caught the pole on his nose. Now clamp this string with thumb as in the diagram. Draw hand to nose by pulling hand string and release thumb, holding nose string in position. Now you can carry out the same procedure to throw the pole up in the air and catch it either on his nose or foot. It needs a lot of practise but when the action is right it makes a very effective turn.

If you want to be really clever you can get him to walk the tight rope while balancing the pole on his nose. Glue two match sticks (used ones) under each boot about $\frac{1}{4}$" apart running full length. This puts a groove in the bottom of each foot.

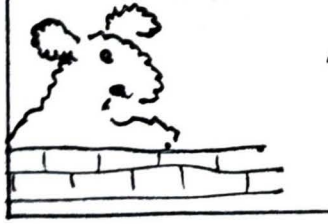
Tie a piece of white string (or thin cord) across the stage from one side wing support to the other, about 6" from the floor. Make some steps (from empty matchboxes) for him to step on to tight rope, while your thumb holds string to nose, as in diagram. Now walk him along the 'rope' step over step, occasionally wobbling and missing his foot hold.

PINKY & PERKY singing "Old Macdonald had a farm" & using a stage with a hole at the back as shown in the last magazine.

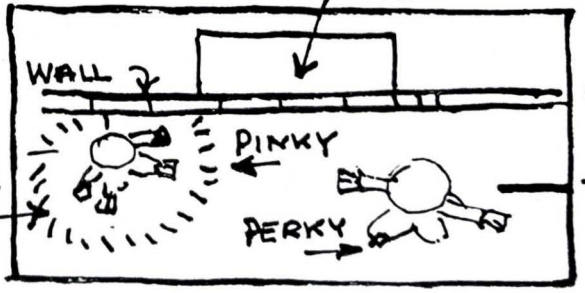
First obtain the Pinky & Perky record of "Old Macdonald had a farm." Play it through making a note of all the animals in it. Cut them out of card board only the top half is necessary paint them & add fur & ears where applicable & fix them each to a rod.



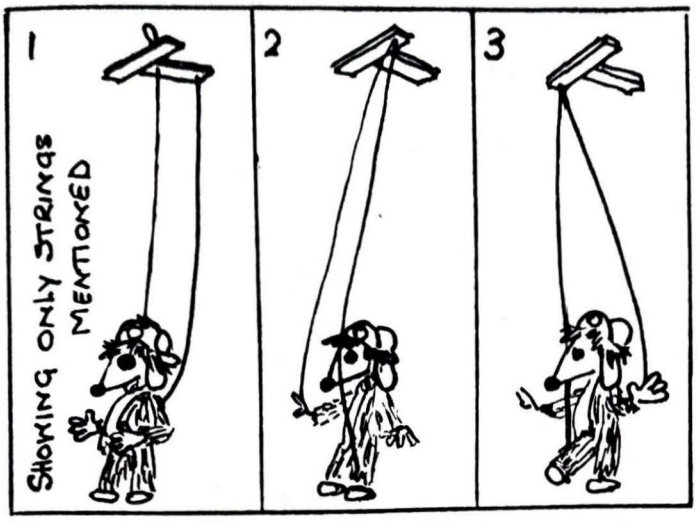
Poke them up in turn, as they are called out & all of them at the end.



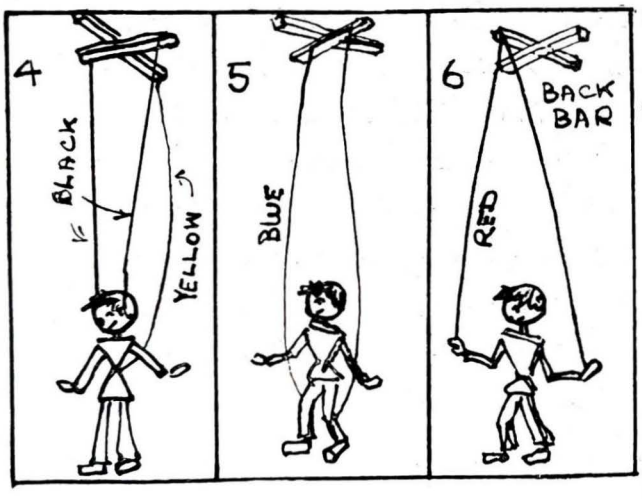
HOLE IN STAGE FLOOR THROUGH WHICH ANIMALS APPEAR



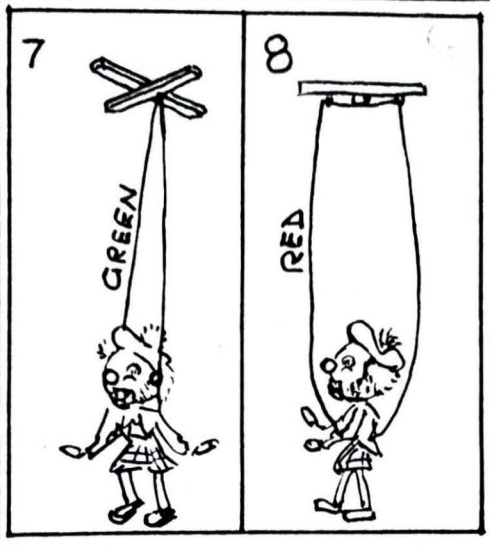
HOW TO LENGTHEN OR RENEW THE STRINGS OF YOUR PUPPET



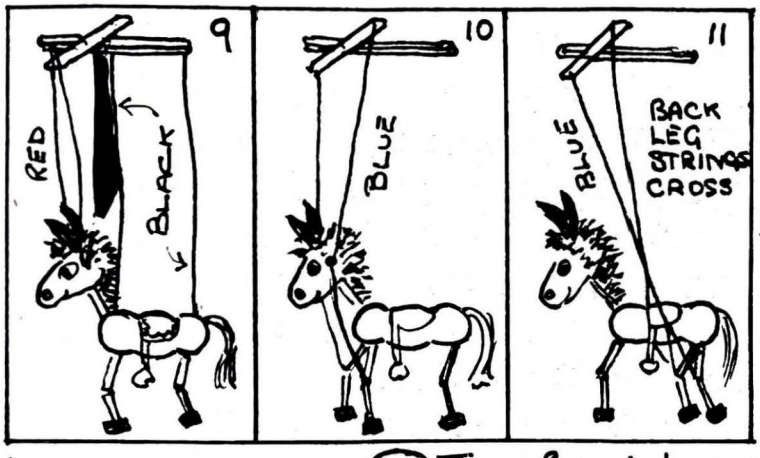
You can obtain from us a card of string sufficient for 1 puppet (Price 15p) for this purpose, (25 c. to USA) ① Cut off all strings. Tie a black string to white one immediately below knot above hat (blacken knot with ink). Measure along the string the height you want to the control. Add 12" for a loop, double back & tie 2 or 3 knots at the bottom of the loop. Pass thro' centre of control & tie 2 or 3 more knots. Now add back string, as before, must be taut when control level. ② Using needle pass string thro' back of knee joint, up to left of cross-bar, measure off enough to reach hand, cut string & Tie at control, now down to right hand tying knots beneath. Do the same for right leg & left hand — note the hand strings are crossed.



You are not likely to want to lengthen the strings of your standard puppet, but you may wish to renew them as the run thro' strings get frayed on the screweyes in the control. If this is the case leave the puppet hanging from the two black head strings. ④ Now add the back string making a loop as before to snap on hook at back of control, attach other end to waist screw-eye using needle. ⑤ Shows how to fix leg strings, these should be just taut when hanging. A needle is required to pass thread thro' trousers or skirt. ⑥ Pass a hand string thro' palm of one hand, to front screweye & down to other.



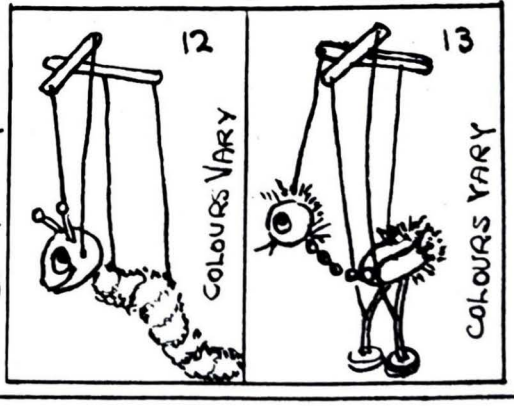
(7) The mouth string on an SM starts at one shoulder screw-eye (a needle is required) thro' screweye in head, up to green buffer down thro' other screw-eye in head & attached to other shoulder. Again this must be taut but not too taut or mouth will remain partially open. (8) The tummy string is also the back string. It starts at the front of the waist passes thro' two buffers at front & back of control & is fixed at back of waist. Again don't have it too taut or mouth will remain open.



ANIMAL STRINGING

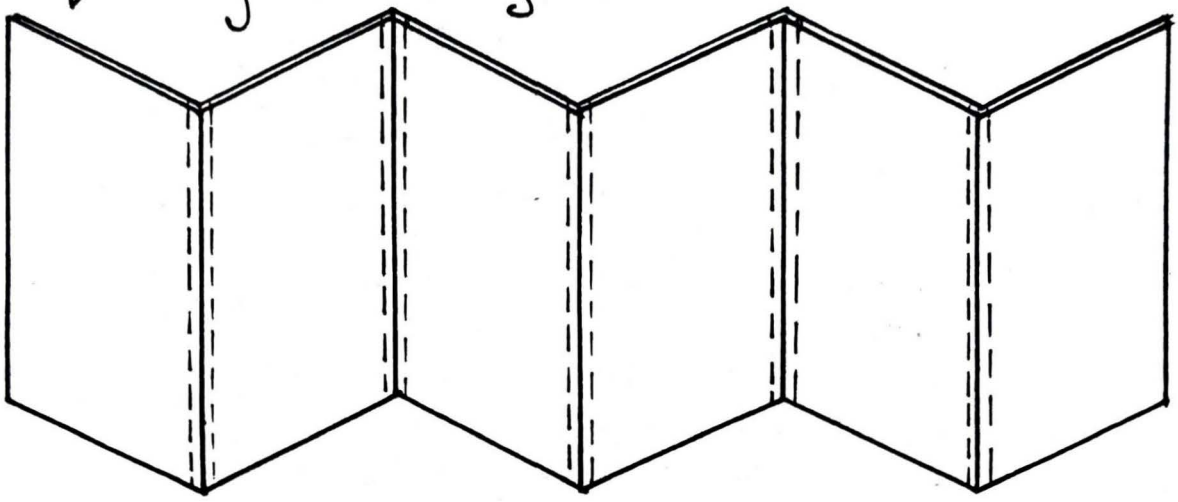
All four legged animals are the same. (9) Tie the two black body strings to the control, the required length, & head string pass thro' front screweye in control to those in the head, draw head well up. (10) Two front leg strings attached to either side of crossbar pass thro' screweyes in head & Tie one to each knee. (11) Same for back legs only be sure to cross them so that alternate legs work together.

And now for two simple puppets - (12) The Caterpillar – make sure his neck string is slack for max. movement. (13) The ostrich, Tie leg string twice round each knee to get best grip. Pull head well up.



SCENERY — Decorative screens

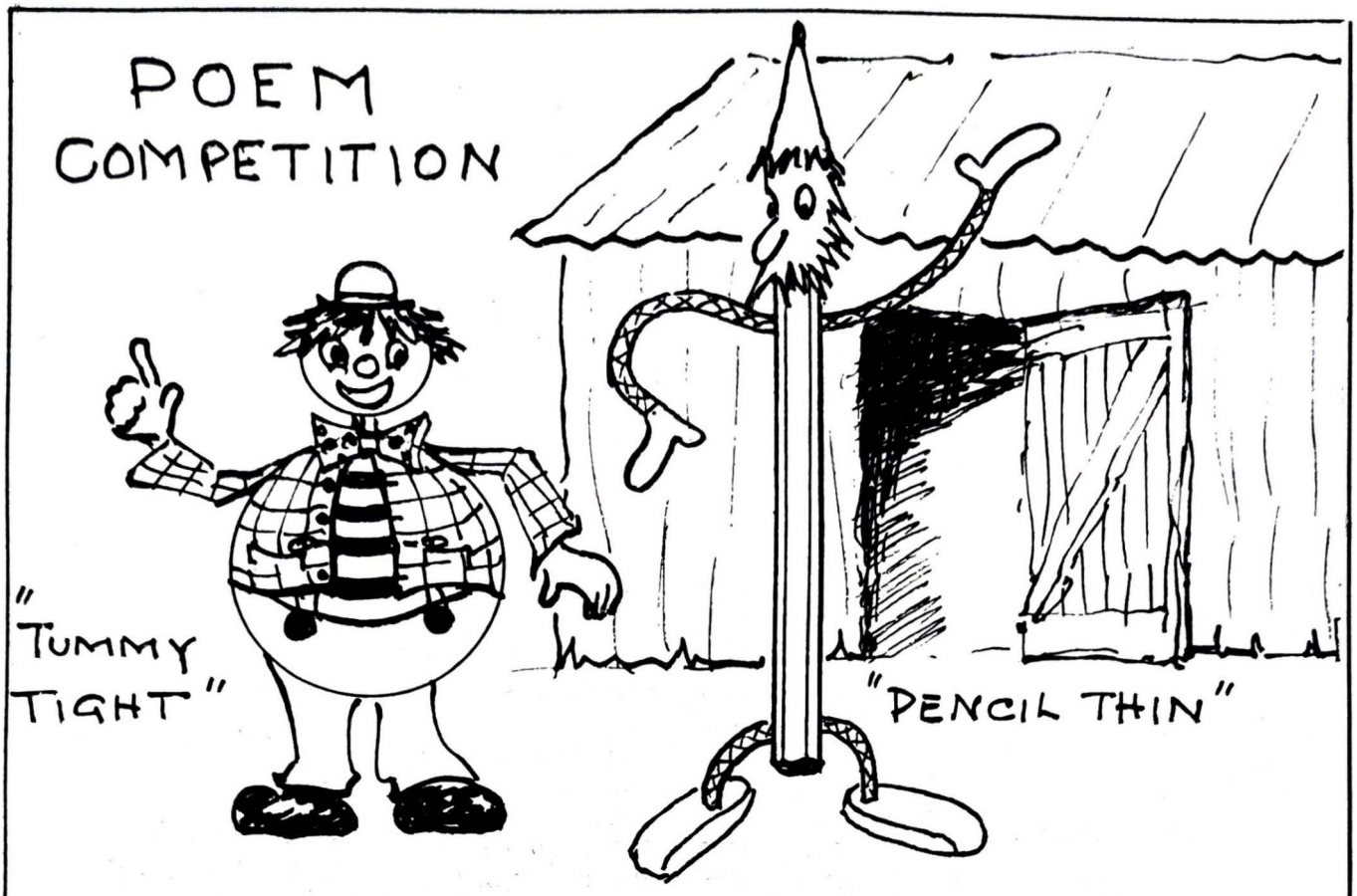
make good backgrounds & are easily & quickly changed.



The hard back covers of old books — the large thin kind such as annuals or old school exercise books with the pages removed make good screens when taped together as shown above. Make sure they really are unwanted books, or you will cop it! If they are different sizes — which I expect they will be trim to the smallest.

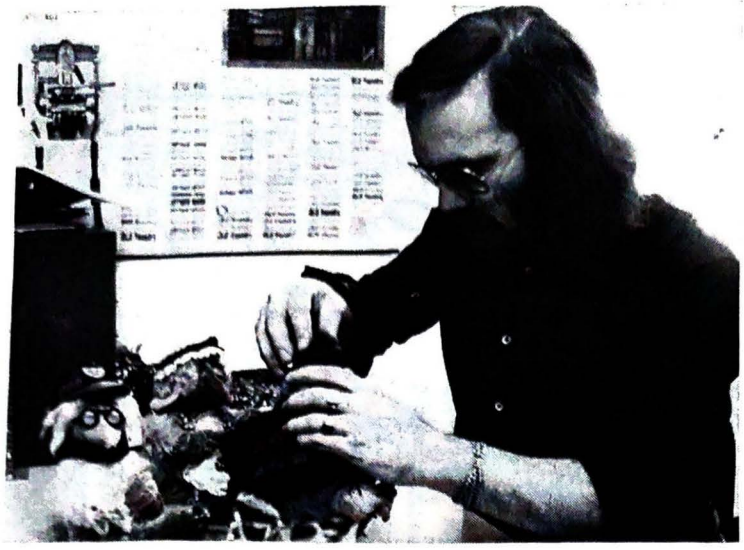
Use wide cellotape (1½" or more) easily obtained from a stationers. When joining lay boards flat with edges nearly touching. Apply the tape wrapping a little round each end. Turn screen over & tape the other side bringing tape round the corners again — this streughtens the ends. The screen can be covered in cut out pictures or patterns or with something glittery. Or it can be fretted out with pretty patterns, so as to show coloured lights thrown onto a white background behind. It might then be better to paint screen black.

POEM COMPETITION



TUMMY TIGHT & PENCIL THIN.
LIVE IN A HOUSE THAT'S MADE OF TIN
— — — — — — — —
— — — — —
— — —

Make up as many verses as you like (no more than six — please, unless you get carried away) to tell the story of these two old friends who live together in a Tin shack, near a very large rubbish tip. They make thingummybobs & flapdougals all day long. Pencil Thin is clever with his hands, whereas Tummy Tight is rather clumsy & usually falls over, only to find Pencil Thin has levered him up again, his great length being useful for this & other feats of great weight-lifting.



The Story behind the Womble Films

by GRAHAM CLUTTERBUCK

Here is some story background for your magazine, in which you want to feature the Wombles. There are also some photographs of Barry Leith who animated the last series and who is the assistant to Ivor Wood, who of course designed all the Wombles and scenery putting some finishing touches to some of the Wombles before they go into the film sets to be filmed.

This was taken some few months ago when Barry Leith was about to shoot the final episode of the Wombles, i.e. number sixty. This means that there are now sixty/five minute episodes of the wonderful Wombles, which will be appearing on BBC Children's programmes certainly for the next five years. Whether or not FilmFair will be asked to make a further series of thirty films depends very much on the policy of the BBC. It takes a week to shoot one of the five minute puppet films, and I am sure that Barry Leith, Ivor Wood and John Cooper who make all the little models for the film sets will be happy to have a rest, as it's a very difficult job to concentrate week after week on animating frame by frame the various adventures of the Wombles.

The Wombles are becoming just as much a popular cult in overseas countries as they are undoubtedly in the UK. Australia and New Zealand are showing the films and the Wombles have been adopted by Keep Australia Beautiful, and they are now making many personal appearances at charity fetes and on TV programmes. In the USA although the Wombles are not yet shown on television they are appearing in the famous independent celebration parade in New York and they are the major characters in the famous Six Flags Over Georgia Amusement Parks for children.

The other exciting news is that the Victoria and Albert Museum will be presenting an exhibition – THE MAKING OF THE WOMBLES from December 19th, through to the end of February. This will show all aspects of making the Wombles TV Films and the original Womble puppets and sets, and all the props and furniture used in the film sets will be on display. There will also be examples of the various Womble books and the records, and the voice of Bernard Cribbins recording the Womble stories. There will be no charge for this exhibition. The director of the Theatre Museum who are presently housed at the Victoria and Albert, and in whose area the Womble exhibition will be shown is absolutely delighted that his Museum will be the first in the UK to have the opportunity of showing these wonderfully made and designed models and puppets.

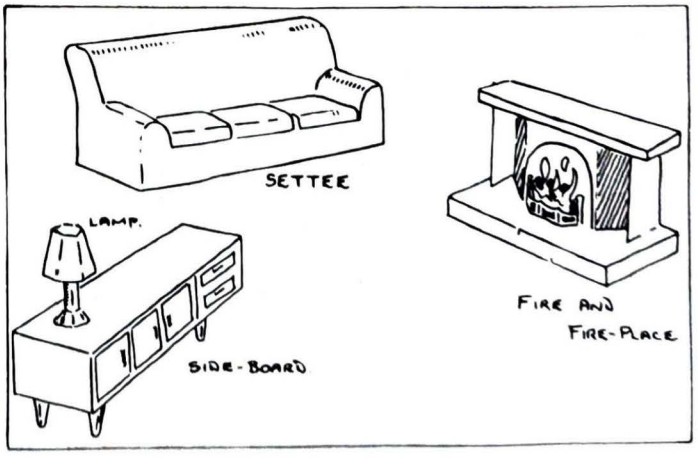
A SITTING ROOM SCENE FOR PELHAM PUPPETS *By D. J. Leech*

From February/March 1976 I will have a catalogue illustrating items, props and scenes made especially for use with Pelham Puppets in puppet shows. Larger props for 2 feet puppets will also be available. Prices for various scenes and items will vary according to costs and will include all packing and postage. At this time it is not possible to state the price of items, but of course, one will offer the scenes and props at, I hope, will be a very reasonable price.

If Pelpups want further information, would they write direct to me, enclosing a self-stamped addressed envelope (for reply). Suggestions for props and scenes from Pelpups will be appreciated, and if possible, will be included in the forth-coming catalogue. The catalogue will cost 10p (or 30 US cents) plus postage, available from: Flat 2, 4 Castle Road, Portland, Dorset, DT5 1AU, from about February, 1976.

The type of scenes available will have a realistic "look", and I have enclosed an illustration of some.

I look forward with anticipation to hearing from Pelpups or any persons interested in my offer.



Dear Pelpups

Having been with Pelham Puppets on the sales side since 1951, almost since the time they were first produced, I regret that the time has come for me to retire. It seems as though the puppets themselves have been my friends, which no doubt you have also experienced.

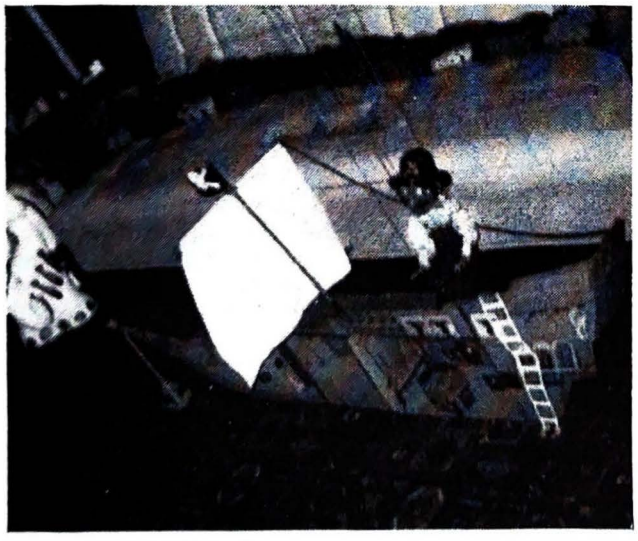
Probably I have met quite a number of you during these past years when I have been at Hamley's, Harrods or Selfridges and perhaps at times your parents, who still cherish their puppets. I have spent many years in the toy trade dealing with all types of toys but none of them so interesting and exciting as puppets. Very few toys made in this country are hand-made and can offer such good value and interest. Many of you have told me that you have made friends with other Pelpups in this country and also overseas.

Nothing has given me greater pleasure than to watch the delight on children's faces when a puppet is demonstrated displaying all their little tricks. Perhaps my greatest love has been the Pelham ventriloquial puppet which is made in four characters, Boy, Girl, Clown and Fido. These are great fun and I understand this range will be added to in 1976. To-day many schools use them and if you are unlucky enough to be in hospital, one of these puppets can become a great friend to talk to while awaiting visits from parents.

However, the time has come to say Good-Bye Pelpups, and to my little friends the puppets. I will never forget you and will carry in my mind many happy memories and the pleasure which, even at my age, the puppets have given me.

So, cheerio, HARRY WILLIAMS.

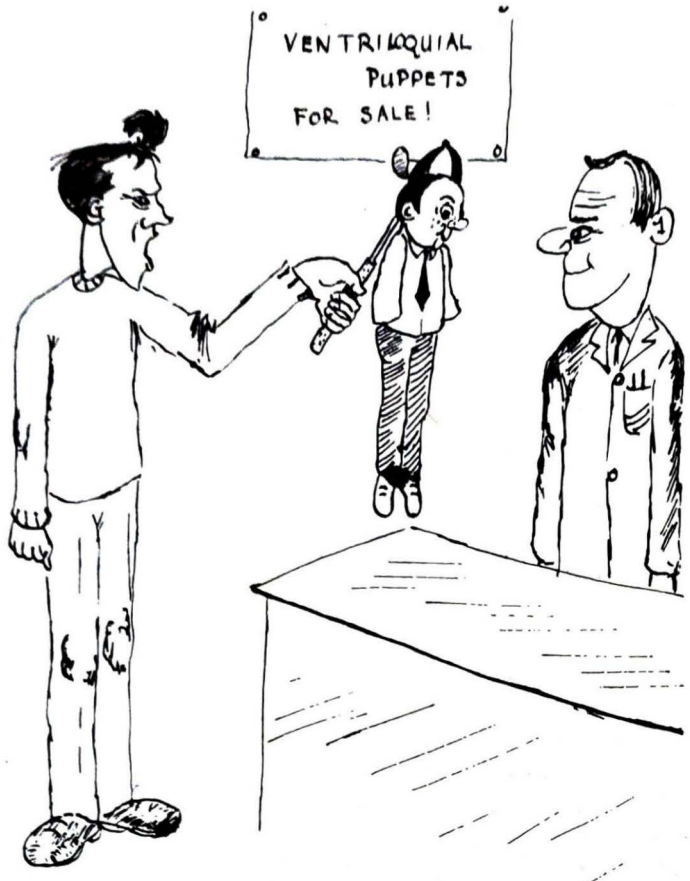
PHOTOGRAPHIC COMPETITION (Continued)



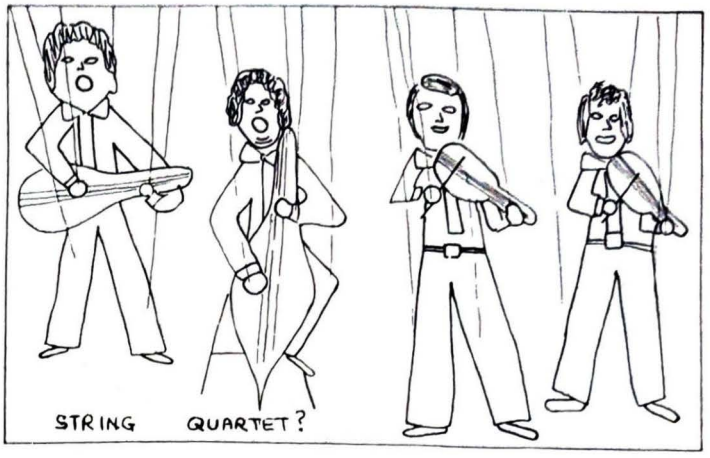
DAN FURNESS

CHRISTOPHER HODGKISS

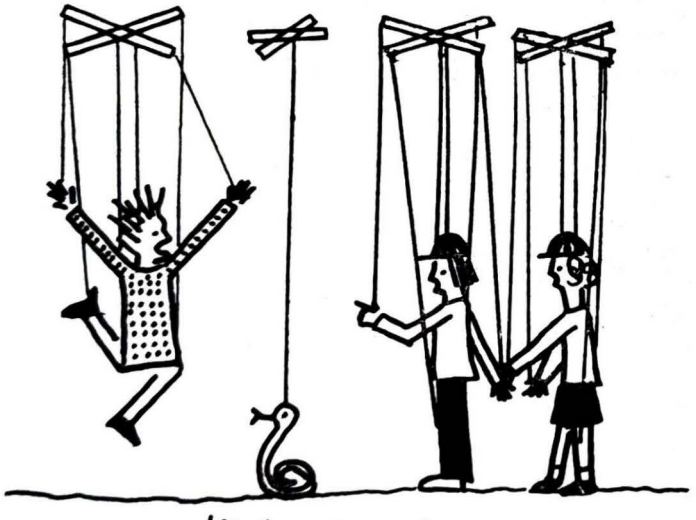
Cartoon Competition



Lorraine Brunning



Caroline Fellows



Lucy Lloyd

Mark Sperring

Competitions for next issue are—Playwriting, Photographic, Cartoon and Poem. Please keep your plays reasonably short and remember, plenty of action in them. Cartoons must be in ink. Wait until the results are out before telling me which puppet you would like, giving a second choice please. (Excluded are—Vents, King, Queen, Mother Dragon and Snake Charmer.)

The Christmas Spirit

by MANDY JOYNER

(Characters: WITCH WOBBLEYKNEES; KATY CATERPILLAR, GLENDA, a girl; GODFREY, a ghost).

SCENE 1

THE WITCHES CAVE

(The curtain opens with Witch Wobbleyknees sitting on a stool which has a book placed open on it. (Note: It helps to fix the book in place to prevent the puppet from knocking it off). The backcloth depicts the interior of a cave with a cauldron in it).

WITCH: Now then... Hmmm... *(She touches the book in a few places as if she is noting the things in it in her mind)* ...Sky Blossom Cake... One tablespoon of dawn cloud... One jar of sugared rainbow... Three ounces of dew...

*(*GODFREY *the ghost enters with his head drooping).*

GHOST: Oh dear, oh dear me...

WITCH: *(She looks up at him).* Hello Godfrey, what's the matter with you?

GHOST: Oh Wobbleyknees, I'm so unhappy. I'm sick of being a ghost. I can't be useful to anyone and I haven't got any friends besides you because everyone always runs away when they see me... *(He sits on the floor next to Wobbleyknees and starts to cry).*

WITCH: Don't cry Godfrey, after all it is nearly Christmas and you ought to be happy.

GHOST: I know, but I'm so bored – the only thing I'm good at is haunting and I don't like doing that.

WITCH: Well why don't you try turning good like I did? I've been a lot happier since I turned into a good witch and started making Sky Blossom Cake instead of Glug Pudding. I've made lots of new friends.

GHOST: Yes I'd like that – but I'd like to be useful as well as good.

WITCH: Well in that case, why don't you get a job?

GHOST: That's a good idea Wobbleyknees. I'll try that. Goodbye!

WITCH: Goodbye – and good luck!

GHOST: Thanks! *(He does a little dance off the stage happily humming a little tune – the witch looks down at her recipe book again).*

CURTAIN

SCENE 2

THE EDGE OF A FOREST

(Scene 2 opens with a forest painted on the backcloth. Godfrey is sitting on a toadstool with his head bowed over in deep thought. Suddenly Glenda and Katy walk on to the stage and stand talking to each other. They don't notice Godfrey and he lifts up his head in amazement).

GLENDA: I'm really looking forward to Christmas, Katy, I love Christmas day.

KATY: So do I – it's going to be wonderful this year...

(Glenda suddenly notices Godfrey and gives a little scream).

GLENDA: Oh! Look Katy – there's a g-ghost!

KATY: Oh my! Let's run – quickly!

(Godfrey gets off the toadstool and runs towards them).

GODFREY: Please don't go! I won't hurt you – I just want someone to talk to. You see, my friend Witch Wobbleyknees...

KATY: Witch Wobbleyknees! She's been our best friend ever since she turned into a good witch, Any friend of hers is a friend of ours! Of course we'll talk to you.

GLENDA: Come on then. *(She goes over to sit on the toadstool and Katy and Godfrey come and sit on the floor next to her).*

GODFREY: Well you see, it's like this... Witch Wobbleyknees said that, because I wanted to be good and useful, I could turn good and get a job. Well, I've been puzzling and puzzling to think of a job that a ghost would be good at and I can't think of a single one.

KATY: Well we'll try to help you think of something, won't we Glenda?

GLENDA: Yes, of course we will. Let's all think very hard.

GODFREY: Oh you're both very kind to me, everyone else runs away. You helping me like this means a lot to me... Oh!

KATY: What's the matter?

GODFREY: I've had a good idea – I'll tell you all about it later! Goodbye! *(He runs off the stage).*

GLENDA: I hope his idea works.

KATY: So do I.

CURTAIN

SCENE 3

A LOUNGE

(Scene 3 opens in a lounge scene. The backcloth shows a lounge and a window with white paint and silver glitter on it to look as if it has been snowing outside. Off stage a choir can be heard singing a Christmas Carol. There is a Christmas tree surrounded by large presents in parcels and Glenda, Katy and Wobbleyknees are sitting round it. They each have a plate with a large slice of cake on with a bite out of each).

WITCH: Christmas Eve at last! Isn't Christmas lovely?

GLENDA: And so is your Sky Blossom Cake, Wobbleyknees. You really are a wonderful cook.

WITCH: Why thankyou, dear

KATY: I wonder if Godfrey's idea was successful.

WITCH: Oh I hope so, he was really upset this morning.

(Suddenly Godfrey runs on to the stage).

GODFREY: I've got a job – and I start tonight. You'll never guess what it is.

GLENDA: Go on, tell us!

GODFREY: Well I went to see Santa Claus at his toy factory and he gave me a special job – a job that no human could do. I've got to deliver toys to children who are still awake on Christmas Eve. They can't see me at night time but they would be able to see Santa and as you know he doesn't like to be seen by mortals. And during the year

I've got the job of looking inside parcels that have already been packed to check that the toys are alright. I can do this without opening them – with my ultrasonic eyesight – and it saves a lot of time and trouble. Oh, and at busy times I help with the toy making too.

WITCH: That's wonderful, Godfrey!

KATY: Fantastic!

GLENDA: I'm very happy for you!

GODFREY: I'm very lucky aren't I? I'll make heaps more friends and most of all I've got you three – the best friends in all the world! I've never been as happy in all my death – I must have a touch of the Christmas spirit!

(They all dance round singing the chorus of a lively carol and then shout to each other and to the audience – Happy Christmas Everyone!).

CURTAIN

THE END

The Unhappy Dragon

by STEPHEN FURSEY

(Characters: DRAGON, (DR); WITCH, (WI); SKELETON, (SK); MAC BOOZLE (MB); SCHOOLMASTER, (SM).

SCENE 1

(Scene 1 opens in a wood clearing, Mac Boozle is sitting on a tree-stump drinking from his bottle, when a dragon flies down and starts crying; Mac Boozle jumps up).

MB: A a are y y you f f friendly?

DR: Of-course I am friendly. Boo hoo hoo.

MB: Why are you crying though?

DR: I was a magic dragon until a giant put a spell on me. Boo hoo hoo.

MB: But why did he put a spell on you?

DR: I ate one of his lettuce. Boo hoo hoo. I wish I hadn't. Boo hoo hoo.

MB: What a horrid giant.

DR: I did not know it was anyones. Boo hoo hoo.

MB: Cheer up. There must be something I can do for you. I know I will take you to the schoolmaster. Come on.

DR: All right. *(He starts trying to fly but cannot get off the ground).* The giant has even put a spell on my wings so I can't fly. Boo hoo hoo.

MB: But you flew here so why can't you fly now?

DR: The giant's spells take a while to work, but now it has finished working and I can't fly. Boo hoo hoo.

MB: Come on you will just have to walk.

(Mac Boozle and the Dragon walk off stage (Right)).

CURTAIN

SCENE 2

(Scene 2 opens in the Schoolmasters house. The Schoolmaster is sitting down. (When you hear a knock on the door). He gets up to answer it, and goes off stage. (Right)).

SM: Hello Jock. Come in.

(The Schoolmaster and Mac Boozle enter (Right)).

SM: Sit down. What can I do for you?

MB: Well, I was in the wood when a dragon flew down.

SM: Oh what did he do?

MB: He didn't do anything, but told me of his problem.

SM: What is his problem?

MB: A giant put a spell on him and now he can't use his magic or fly. And I wondered if you could help him.

SM: I can't help him, but I know someone who can.

MB: Who?

SM: The witch of-course.

MB: Thankyou, I will take the Dragon to see her at once.

(Mac Bozzle gets up and walks over to the door).

SM: Goodbye.

MB: Bye. *(Then he leaves the stage (Right) off stage).* Come on dragon.

DR: *(off stage)* Where are we going?

MB: *(off stage)* To see the witch. Come along.

DR: *(off stage)* Allright.

CURTAIN

SCENE 3

(Scene 3 opens in the witches cave. Mac Boozle and the dragon enter, (Left)).

MB: Witch, witch where are you?

DR: She is probably out.

MB: I will call again witch, witch, are you in?

DR: Told you she was out. Boo hoo hoo. I will never be able to fly again. Boo hoo hoo.

WI: *(Flies in on her broomstick (Left)).* What can I do for you Mac Bozzle?

MB: It is my friend the Dragon who needs your help not me.

WI: Whats the matter with you then? *(Turning to the dragon).*

DR: A giant put a spell on me.

WI: Why?

DR: I ate one of his lettuce. Boo hoo hoo. I did not know it belonged to anyone. Boo hoo hoo. I wish I hadn't. Sniff sniff.

WI: Stop crying. I will go and see if I have a spell to break the giant's spell. *(She goes off stage. (Right) You hear a rustle of paper).* Ah I have a spell for you.

MB: It was a good idea of the Schoolmaster's to come and see witch wasn't it?

DR: Yes a very good idea indeed.

WI: *(Comes on stage. (Right)).* I remember the spell off by heart, right Dragon you need a good sleep go in the other part of the cave and have a kip.

DR: Allright. *(He goes off stage. (Right)).*

MB: *(Takes a drink from his bottle).* I feel tired can I go and have a sleep too?

WI: Of-course you can.

MB: I will go in with the Dragon, then. *(He goes off stage. (Right)).*

WI: Skeley where are you?

SK: *(Off stage).* Just coming. *(He comes on stage. (Right)).*

WI: You can help me make the potion. Now go over to the shelves and get me all the ingredients, the first one is a dried bats wing.

SK: *(Walks over to the shelves).* Yes you have plenty of them.

WI: Next ingredient is snakes teeth.

SK: Yes you have got those.

WI: Next ingredient is rats tails.

SK: Yes you have got those.

WI: Last ingredient is a leaf from the ander tree.

SK: *(Looks all around on the shelf).* No you have not got ander leaves.

WI: Yes I have, I picked some yesterday, have a look on the top shelf.

SK: Just a minute. *(His head leaves his body and looks on the top shelf).* Oh yes, you have. *(His head goes back to his body).*

WI: Right skeley put all the ingredients in the cauldron.

CURTAIN

SCENE 4

(Scene 4 opens in witches cave, witch and skeleton are standing round the cauldron).

WI: I think it's ready, go and tell the Dragon.

SK: Allright. *(He goes off stage (Right)).* Wakey wakey, witch wants you in the other part of the cave.

DR: *(Comes on stage (Right)).* Skeley said you want me.

WI: Yes I do. The potion is ready, *(Pointing to the cauldron).* Drink it all up.

DR: *(Goes over to the cauldron, and starts drinking out of it).* Yum yum that was nice. Oh dear I do feel funny.

WI: It is working.

DR: I feel better now.

WI: Good it has worked. Try to fly.

DR: *(Starts flapping his wings and takes off the ground. Then comes back down. He dances around singing).* I can fly I can fly. I don't know how to thank you enough.

WI: It is my pleasure. Mac Boozle, Mac Boozle, wake up.

MB: What the matter? *(Off stage).*

WI: Nothing, just come here.

MB: *(Comes on stage (Right))* I am here.

WI: I have broken the spell on Dragon.

MB: That's good news.

DR: I had better be off. Get on my tail Mac Boozle and I will take you home.

MB: Allright. *(He gets on the Dragons tail).*

WI: Goodbye.

MB: Bye.

DR: Goodbye and thank you again. *(He flies off stage. (Left)).*

CURTAIN

SCENE 5

(Scene 5 opens in the wood. Dragon and Mac Boozle fly in).

MB: Thank you for bringing me home.

DR: It is me who should be thanking you for all you have done.

MB: *(Sits down on the tree-stump).* That's allright.

DR: I will grant you a wish of your choice. What is your wish?

MB: I don't know. *(He takes a drink from his bottle).* Oh my bottle is empty. I thought of my wish, fill my bottle.

DR: I can do better than that. Your bottle will never be empty. *(He mumbles. Then says).* I have granted your wish. I will have to go now. Goodbye and thank you. *(He flies off stage).*

MB: *(Takes his hankey out of his pocket and waves).* Bye bye.

CURTAIN

THE END

Red Riding Hood to the Rescue

by RAY WILLIAMS

Characters: RED RIDING HOOD; POLICEMAN; POODLE; WITCH; WOLF; DEVIL; FAIRY; SANTA; EASTER BUNNY; SKELETON.

SCENE 1

DOG: Help, help! Red Riding Hood, help!

RED: What's the matter little dog? How can I help?

DOG: O Goodness, I just heard the most terrible news, Red. *(Excitedly)* I heard that the Wicked Witch, Big Bad Wolf, and Red Devil have banded together in the haunted castle.

RED: That is very bad news!

DOG: But that is not all. These mean and ugly monsters have caught three of our best friends. They have caught... ooh my..... the Tooth Fairy, and Santa Claus, and the Easter Bunny.

RED: That is terrible news, indeed. That means that Santa can't make toys at the North Pole; the Tooth Fairy can't get all the loose teeth; and worst of all, the Easter Bunny won't have enough Beautiful Painted Eggs to go around. We must do something to save our friends before the Wicked Witch turns the Easter Bunny into a frog!

DOG: Or the Red Devil burns up the sweet Tooth Fairy...

RED: Or the Big Bad Wolf eats up poor jolly Santa Claus!

DOG: Here comes somebody that can help us.

COP: What is the matter Red Riding Hood? May I help you?

RED: Oh Dear, Mr. Policeman, that dog just told me the awfullest news. Listen! *(Whispers to Cop.).*

COP: We've got to go to the Haunted Castle and save them. First I'll put out some Wanted Posters. *(Does it).* Let's get started.

CURTAIN

SCENE 2

COP: There is the Haunted Castle.

RED: Doesn't it look ssspooky?

(A hand descends and chases them around the stage).

RED: That scared me half to death.

COP: I wonder where they're keeping Santa Claus and his friends.

SKELETON: They went that-a-way. *(Pointing).*

CURTAIN

SCENE 3

T. FAIRY: What have you done with Santa Claus and the Easter Bunny? Let us go now!

RED DEVIL: We will never let you go. We have finally caught you three nice guys and you can never make children happy again.

T. FAIRY: Oh, we'll get away somehow. If I'm not around to get loose teeth the kids will all get cavities. Boo, Hoo!

NARRATOR: Look, kids. The Tooth Fairy is so sad. Tell her you won't forget to brush your teeth.

(Enter Red and Cop. Red unties T. Fairy and both go to corner to watch Cop and Devil fight).

Stop! *(puppets freeze).* Look children, the Red Devil is beating up Mister Policeman. The only way to save the Tooth Fairy is to blow out the devil's fire. So blow hard and make him go away.

(Children blow. Exit Devil).

T. FAIRY: Oh, thank you, Mr. Policeman... Thank you, Red Riding Hood. And thank you, too, boys and girls. You saved my life. Now I've got to go back to the tooth factory. Don't forget to brush those teeth. Bye – Bye.

COP and RED: Good-bye, Tooth Fairy.

COP: Now we've got to find Santa Claus and the Easter Bunny. Where could they be?

RED: Hurry, before it's too late.

CURTAIN

SCENE 4

SANTA: Ho, ho, ho. My friends have come to save me, Mr. Wolf.

WOLF: Grrr! I'll eat them up!

(Red frees Santa. Santa and Cop fight Wolf).

NARRATOR: Stop! *(puppets freeze).* Wait a minute! Look, boys and girls, the Big Bad Wolf is about to eat up Santa Claus. How can we help him? The Big Bad Wolf is a very mean fellow, but if we all growl together, we may scare him away. Let's try it. 1..... 2..... 3 grrrrrrrrrrrr!

WOLF: Yipes! There's a lion after me!

NARRATOR: Ha, ha, ha. We scared him away and Santa Claus is saved.

(ALL: Hurrah!)

SANTA: Thank you very much, my friends. Now I must go back to the North Pole to make lots of toys for you good boys and girls. Rudolf! Oh, Ru—dolf.

COP: He sure is a nice man. Look! I see the Wicked Witch and the poor Easter Bunny over there.

CURTAIN

SCENE 5

WITCH: So, you've come at last to save the Easter Bunny. I will never let you do it. My magic is too strong for you.

(Red and Cop go towards Bunny).

WITCH: Not another step closer or I'll turn you all into statues. *(She does so).* Hee, hee, hee, they'll never get away and that rotten old Easter Bunny will never paint another egg. Hee, hee, hee.

NARRATOR: Oh, no! What can we do? The Wicked Witch has turned them all to stone statues and I don't know how to save them.

WITCH: You will never save them... No one knows how to kill me. They will always be statues.

NARRATOR: Now we've really got to do something. Put on your thinking caps and think... How can we break the witch's spell.

(Children offer suggestions).

WITCH: Hee, hee, hee. No! That's not it.

(Another suggestion from the audience, which, when acted upon, proves fatal to the witch).

(You could ask someone beforehand to call out – "Steal her Spellbook". This could have a string attached so it could be whipped away when everyone blew).

WITCH: Oh no. Help. Help me! *(She dies).* Aaaaaaheeeah!

EASTER BUNNY: Hurray! We're free.

COP: I don't like being a statue.

ALL: Thank you for saving us.

BUNNY: Now I can hop home and make lots and lots of eggs for Easter.

CURTAIN

THE END

SWANSTON MARIONETTES

Toby and Tim Screech, Alison Honey, Louise Hartley.

How it began:

It all started when a friend gave us a cardboard figure theatre. My brother and I had been playing with puppets for some time, though we had never actually put on a play. As soon as we had got it, we started doing shows to our parents. A few years later we were given a Pelham Puppet theatre. Although we were happy with this for quite a time, we decided that we needed more people if we were to do anything more ambitious. So, in March 1974 we joined with two girls of the village and formed the Swanston Marionettes.

Our first performance was at the village primary school where we did two of Jan Bussell's plays. After this we became more well-known and got more bookings. In November that year a new Rector came to our village, he was Pelpop's brother! This gave us more scope as he brought thirty puppets with him, including many we did not have already. One of the ones he brought was a skeleton we named him Bonaparte! With these which we could borrow added to our existing collection of nearly 80 puppets.

With all these puppets, we felt the need for a bigger theatre. Luckily, Alison Honey's father is very good at carpentry and said that he would make us a theatre. So we set to work. Mr. Honey designed it and we all took part in the building. Our first show in the big new theatre was held at the Rectory before Pelpop and his family and the families of the club members. At this show we did three plays: one was written by my Father (That's Shakespeare That Is!) and two from the Pelpup News.

Pelpups Write

ANDREW FRENCH, Ireland—I would like to pass on some ideas of mine—I found that the skeletons that one sees on key rings (do you get them in England?) make excellent child skeletons when the key ring has been removed and the limbs strung to a control. A very effective piece of manipulation is to make pince-nez (specs without any handles or arms) out of wire and to pass the hand string through one of the specs holes. If the character (Army Officer, Governess) is given a large nose it is quite possible after some practise to perch the pince-nez on the nose. It looks very life-like and produces a charming effect and also gets delighted gasps and laughs from the audience. I would also like to mention the idealness of the Junior Range – for example the Boy, Father and Girl are more like boys or girls in size compared with the "adult" puppets than the SM Type boy or girl.

GUY CHAZAN—My theatre is painted gold outside and black inside. I made props such as a Policeman's desk with a telephone on it (which can be removed for other scenes), a table and an armchair for a living room, a bed and wardrobe for a bedroom scene and a few pieces from my toy farm set for the Farm scene. I also have made a cardboard bar for the Inn scene. I wrote a play called "Macboozle's Night in the Inn", which I may send you. My friends and I have formed a club called "Puppet Palladium" and intend to perform to the Over 60's Club at Christmas time.

NENAGH WATSON—We are hoping to get some sort of act off the ground in time for Christmas. But I am very busy at the moment, for I'm about to start a two year course called Preliminary Residential Care. This is learning about looking after old people, working with handicapped, problem families etc. I hope to do some social work in the end. As well as that I am head section leader at Red Cross and I am also tied up with our local Young Oxfam Group. I do, however, try to fit in my puppets because they mean a lot to me. There is a great need in Warwickshire for a puppet group, for there are many people who need "light entertainment", mostly children. We have a number of children's homes which cater for a wide range of children, broken homes, handicapped orphans etc., the list is endless. Then there is the Old Folk, we have many homes and day clubs. We have one just down the road from us. Every town needs a group, of course that would be lovely, but I'll start with Leamington and who knows what might happen, they might be started all over the country. These people don't want professionals, just some different happy faces who are willing to try and give them a happy and enjoyable time. Thinking on those lines, I'm sure a lot of young Pelpups will pluck up courage and have a go.

ANDREW MACKICHAN—would like to know if any one has more puppets than he and his brother—they have got 64 between them.

IAN WARRELL—I thought you and other Pelpups would be interested in the Harlequin Puppet Theatre at Rhos-on-Sea in North Wales. It was the first puppet theatre to be built and used only for marionette entertainment. The owner and leader of the Company is Eric Bramall who owns 3,000 puppets (not all under one roof). Mr. Bramall used to do the Summer Season in the nearby Eirias Park in Colwyn Bay from 1951 to 1957, then in 1958 the Harlequin opened. My family and I attended an evening performance which consisted of The Palace of Varieties, the Maiden's Sacrifice and Marionette cabaret, which concludes every performance. We all enjoyed and compliment them on the scene changes, the scenery, the effects and especially the puppets and their clothes. I think any ambitious Pelpup would be encouraged by such a wonderful performance.

CAROLINE JONES—I am writing to tell you about my puppet club which is called the "Ferndowners". It has been going for some time now and we (members of the Club) often meet up to practise plays and rehearse our Christmas shows. Last year we performed a play called "One Good Turn Deserves Another" to various members of my family, it went off

very successfully and so we are doing another play this year which will be called "Fairy Stalk". My Grandma says if our Club practises very hard this year we will be able to perform last year's and this year's plays to her friends and charge a small fee which we would give to charity.

NICHOLAS MEDFORTH—I have now made some more puppets,. I've got a pop star, twin mice, a spider, an owl, a boy, a Mexican Pirate and a genie, (none of them cost much to make). I found that the eggs you sometimes get to keep shoes in good shape make very good animal heads. I found that it is hard to make the puppets wooden bodies so I made mine out of material or papier mâché.

LUCY LLOYD—All Pelpups who are also Girl Guides might like to know that recently I sent a letter to my District Commissioner suggesting a syllabus and badge emblem for a Puppetry Badge. I was surprised to find that there was no existing Badge of this kind and I sincerely hope my suggestion will be taken up. I will write again if I hear it is going through or being considered.

The following is a List of Pelpups who would like to contact other Pelpups living in their areas:—

NENAGH WATSON—47E Russell Terrace, Leamington Spa, Warwickshire.
CATHERINE BIRAN—13 Cliffview Road, Lewisham, London S.E.13.
JANET-DIANE HYMAN—45 Frankburn Road, Streetly, Sutton Coldfield, West Midlands BT4 3QH.
BERNADETTE GETCHELL—83 Iona, Petersburn, Airdrie, Lanarkshire.

The following is a List of Pelpups who would like Pen Friends:—

MOIRA SALZIN—220 Kingsgate, Aberdeen, a pen friend from anywhere in the world (including Britain) aged 11-12, hobbies puppets, music and drawing

BRIDGET HALLDEAN—21 Swinnate Road, Arnside, Nr. Carnforth, Lancs., a girl from America aged about 9, hobbies reading, music, animals and cooking.

ANDREW FRENCH—"Copper Lawn", Delvin, Co. Westmeath, Ireland., a boy or girl from anywhere in England, France or Ireland, not necessarily interested in his hobbies which are puppetry, drama, magic and music, aged about 14.

WENDY PROWSE—11 Beacon, Ilminster, Somerset., a girl or boy living anywhere in England, aged 11-13, hobbies dancing and puppetry.

JOANNE PIDGEON—1 Latham Ave., Helsby, Warrington, Lancs., a boy or girl from anywhere except England, who can speak and write English, aged 12-14, hobbies puppetry, needlework, football and all kinds of music.

RALF TOLLE—3387 Vienenburg, Kaiserstrasse 11, W. Germany, a boy aged 12-13, hobbies puppetry, tennis, music, swimming.

STACEY SMID—4712 Central, Western Springs, Ill. 60558, U.S.A., a girl from anywhere except the U.S.A., speaking English, aged 11-13, hobbies macrame, puppetry, needlework, swimming, writing, reading, drawing.

NANCY MURPHY—46 Eaton Road, Handbridge, Chester, a friend from Switzerland, aged about 11, hobbies reading, puppetry, drama, speaking French.

DIANA BROOKE—55 Rookery Lane, Lincoln, a girl aged 11-12, interested in the Guide movement, swimming and puppetry, who can write in English and French, from anywhere in the world.

JACKIE THREAPLETON—2 The Cedars, Bramhope, Nr. Leeds, would like a boy or girl aged 11-16 from anywhere who can speak English, hobbies reading, drawing, writing, swimming, Pop Stars and music.

JULIE HALL—60 Russell House, Cambridge St., London SW1V 4EQ., a girl from France speaking English aged 12, hobbies woodwork, needlework, puppetry, reading and collecting postcards.

JOANNE ALDERMAN—71 Sydney Rd., Bexley Heath, Kent, a friend living in England aged 7-8 hobbies cooking, drawing and animals.

CORINNE MANNS—1443 Muldowney Ave., Pgh. Pa., 15207, U.S.A., girl or boy, aged 11, anywhere in Europe.

ERIN MCSHANE—117 Towne Dr., Munhall, Pa. 15120, girl aged 11, from anywhere.

DIANE FONTANES—311 Commonwealth Ave, West Mifflin, Pa., 15122, aged 11-12, girl or boy, from anywhere except U.S.A. or Canada.

LINDA WALTERS—4200 Francis St., West Mifflin, Pa. 15122, a boy or girl, hobbies making knick knacks, carving, drawing, cooking, baseball, acting and running.

TERESA WILKS—611 Riverview Dr., Dravosburg, Pa., 15034, a boy aged 12, hobbies baseball, softball, tennis, sewing, football.

ERIC SAKAS—934 Thompson Run Rd, West Mifflin, Pa., 15122, boy or girl aged 10-12, from anywhere except U.S.A. or Canada.

JANICE MILLINER—5511 Century Ave., Pgh. Pa., 15207, girl aged 11 from anywhere.

BARBARA FAUST—4803 Interboro Ave, Pitt. Pa., 15130, girl aged 11-12.

MINDY BINNO—3628 Janet Dr., Sterling Heights, Michigan 48077, U.S.A., a girl aged 10-11 from anywhere speaking English, hobbies reading, puppetry, piano, art and writing.

JANEY RUSSELL—"Moorcraft", 52 St. Andrews Rd., Lostock, Bolton, a friend from anywhere in the world interested in puppetry, riding, skating, cooking, and magic, aged 10-13.

JANET-DIANE HYMAN—45 Frankburn Rd., Streetly, Sutton Coldfield, West Midlands, a boy or girl aged 11-13 from anywhere speaking English, hobbies puppetry, swimming, animals, gymnastics and reading.

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